4.
UbuWeb
(http://www.ubu.com/)

The main Ubu is Kenneth Goldsmith, whose massive 606 page No.111 2.7.93-10.20.96 is a banquet. A directory of Concrete, visual, and sound poetry, UbuWeb features history, comment, found visual, real-time sound poetry, European Concrete, South American concrete, New York subway concrete, Con-art history and poetry animation. A place to stop and shop and explore lots of visual heritage, history, through useful links to other outpost-poets of the Viz-Word World. The Web is the ideal place to popularize visual poetry, which was once only available to an in-crowd. On the Ubu it is obvious that color is now an important part of writing. Foreshadowing the wave to hit, Ubu includes hypertext poetry and poetry movies. Certainly, the Web has been a gigantic leap forward in expanding and developing visual poetry. The Web makes visual poetry less precious and less snobby. It is the next leap forward in re-peopling poetry. Nevertheless, ConWebCrete poetry is still in its infancy, which is not a critical jab. More poets need to work in the field. Kenneth Goldsmith's compilation is therefore of much use as a poet's how-to Web-site. The contemporary work presented on Ubu is decidedly New York City-centric and features Charles Bernstein, Johanna Drucker, Bruce Andrews, Bill Luoma, etc. This defines a new community of visual poetry entrepreneurs, perhaps New York Concrete. Initially writing in other areas, Bernstein and Andrews, for example, now utilize visual poetics in their writing. Ubu is therefore progressive and grand and draws from many of the past major collage and sound poets, literary experimentalists like Kurt Schwitters, Cage, and Mac Low. Gomringer is on UbuWeb, for instance, and Ubu offers not only a history and tradition but a venue to new (untainted by poetry wars) visual poets, e.g., Mark Peters.

Blurb: UbuWeb is the place of wonder and wonderful possibility picnics. Really, an Ellis Island of Concrete Poetry.